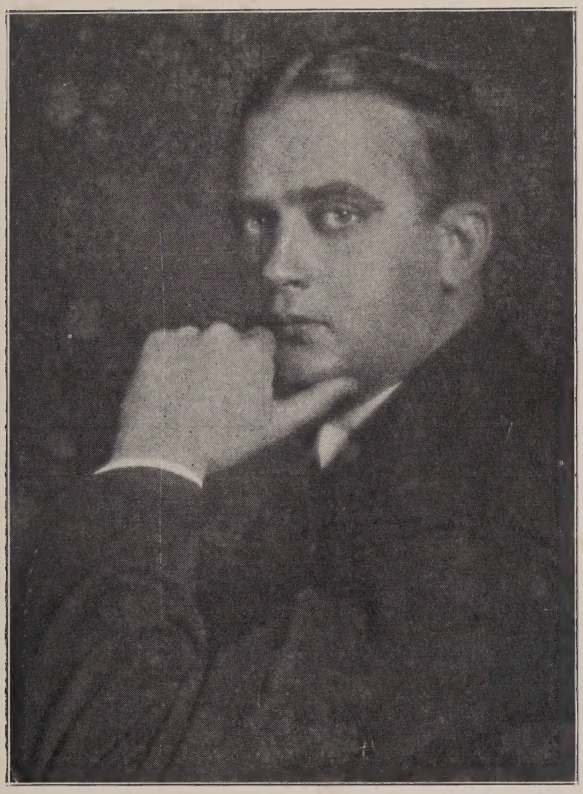
1942

The

CAPE PLAYHOUSE

DENNIS ON CAPE COD
MASSACHUSETTS

Sixteenth Season



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WEEK OF AUGUST 24th 1942

Souvenir Program

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THIS WEEK'S PLAY

As a fitting climax to the sixteenth season of The Cape Playhouse this week's play represents the finest in American comedy technique. Certainly Philip Barry has firmly established himself as one of our most distinguished and successful dramatists—and of all his plays THE PHILADELPHIA STORY stands out as one of the most important comedies of the decade. Originally produced with Katherine Hepburn in the leading role, This Week's Play ran for many months on Broadway and on tour—before reaching the screen to become an outstanding motion picture hit—and summer theatre audiences are bound to welcome its revival during this season and other seasons in the future.

This week THE PHILADELPHIA STORY is presented in Dennis—as the final production of our sixteenth season —starring Murial Williams (in the Katherine Hepburn role) and one of Hollywood's most brilliant stars—Lili Damita—in the delightful role of "Liz Imbrie." We have confidence that the combination of Mr. Barry's delightful comedy and the two talented young actresses mentioned above—together with the supporting company which has been especially selected for this play should bring a note of distinction to a season which many thought would never come to pass—but which did—due to the unwavering and loyal support of those theatre patrons of Cape Cod who joined with us in the determination that "America's Most Famous Summer Theatre" must carry on!

THE MANAGMENT.

THE CAPE PLAYHOUSE

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JOHN H. POTTER .....*Manager*
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RAYMOND MOORE

On the cover of this Souvenir Program for the 1942 Season we have reproduced a picture of Raymond Moore, Founder of The Cape Playhouse and The Cape Cinema, and their President until his tragic death in the early spring of 1940. We feel it most fitting that Mr. Moore's picture dignify this program—first because the theatre which he built and endowed with his brilliant talents, his unwavering courage in the face of any and all obstacles, and his unequalled personality which still lives in its walls and through its gardens has just passed through the most trying season in its sixteen year history—and second—because this program contains a complete list of the plays which have been presented at The Cape Playhouse, together with the names of the stars who helped Mr. Moore in bringing to this theatre the well-earned title of "America's Most Famous Summer Theatre".

Surely a theatre which has so gloriously carried on during prosperity and depression—during Peace and—now—during War—a theatre which is itself a monument to the indomitable spirit of its Founder cannot fail to carry on in the future. Perhaps its unbroken record of consecutive seasons operation may be interrupted—perhaps not—but there will surely be many seasons ahead to which Cape Cod theatregoers may look forward.

The Editor.

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OUR SINCERE THANKS

The management of The Cape Playhouse wish to take this opportunity to express their sincere thanks and to extend their heartfelt congratulations to the members of this season's resident company. From the letters and personal calls which we have received during the past few weeks, and from our own observations we feel certain that those members of our company who have been here since the opening of this season constitute the most brilliant resident company in Cape Playhouse history. We are sure that our regular patrons must appreciate the great amount of work and study which falls upon our "regulars". When we realize that these artists spend an average of six hours each day rehearsing (a seven day week, of course), as well as appearing in eight regular performances—the magnitude of their work is apparent.

To Miss Cora Witherspoon, Mr. Harry Ellerbe, Miss Murial Williams, Mr. Richard Kendrick, Mr. Alexander Clark, Miss Lynda Nelson, Mr. Cledge Roberts and those others who have been in our resident company, but have since left for New York and other engagements—go our most appreciative and admiring thanks — coupled — we are sure — with those of Cape Playhouse patrons.

A CAPE HISTORY IN A SMALL AND LIMITED EDITION

"Barnstable—Three Centuries of a Cape Cod Town."

If you love your Cape Cod you will appreciate this story of pioneers, churches, wars, civil growth, maritime glories. Edited by Donald G. Trayser, it contains chapters by 14 *distinguished contributors. It covers early years of Hyannis, Centerville, Osterville, West Barnstable, Wianno, Oyster Harbors, Cotuit, Hyannis Port. Of the* 1,157 *copies of this* 536*-page volume printed, more than three-quarters have been sold. Copies still available, and sent postpaid anywhere on receipt of* $4.50 *by the publishers—*

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TONIGHT'S STARS

MURIAL WILLIAMS

In July five years ago Cape Playhouse patrons first "met" Murial Williams—playing a small part in the Fred Stone starring vehicle LIGHTIN'. Since then Miss Williams has rolled up a most impressive record in Dennis—her present—and first starring role—being her twenty-ninth local appearance. Following an intensive dramatic school training Murial Williams made her professional debut in Boston with the Hub company of Elmer Rice's drama LEFT BANK, following which she made road appearances in such hits as THE FRONT PAGE, BRIEF MOMENT, GHOST TRAIN and numerous other hits, including CEILING ZERO with Mary Young.

Miss Williams' Broadway debut was a most auspicious one—for she was selected from countless applicants for an important role in the Moss Hart - George S. Kaufman smash hit MERRILY WE ROLL ALONG, which filled Manhattan's beautiful Music Box Theatre for many weeks. Following this play Miss Williams spent a summer at the famous Millbrook Theatre in upper New York state, and

(Continued on Page 8)

LILI DAMITA

No more brilliant and talented example of the glamour which is Hollywood's could be found than Lili Damita—who plays the amusing and delightful role of Liz Imbrie in THE PHILADELPHIA STORY. Indeed the amazing career of Miss Damita is a story itself—and one which might find great success in screen treatment. Born in Paris, Lili Damita first appeared in the Ballet of the famed Paris Grand Opera—her ambition, at that time, being to achieve success as Premiere Danseuse — but one of Europe's greatest film directors recognized in her a most unusual "find" for motion pictures—and off to Vienna to the greatest of film studios went Miss Damita—to assume an important role in the international film success "RED HILLS"—the picture which transformed the young French dancer into Continental screen star overnight! An interesting coincidence concerning this picture is that its Director—Michael Curtiz—also directed the first motion picture (in Hollywood) in which Miss Damita's screen star-

(Continued on Page 8)

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STRAIGHT FROM THE SHOULDER

Two weeks ago we wrote our first column for this program—a few observations we made on our trip east—we wrote that column in a hurry and we skipped a lot we'd like to have said—and this week we'd like to fill in a few gaps—our own idea—and our Editor's—for it seems that a few of you nice people wrote in and said you'd like it!

Of course we saw more of America on that trip East than we could write about—fifteen thousand Naval recruits at Great Lakes Training Station—the flower of Canadian's manhood learning to fly American-built planes in Canadian training centers—under the supreme command of Air Marshal "Billy" Bishop—greatest "Ace" of World War I—these and many other inspiring scenes. But during the past year—yes—long before Pearl Harbour—we saw many things in these United States that made us realize what it took a long time for Britain to realize—that this is the "People's War"—that no longer is the brunt of the job to fall upon our Armed Forces. (You've given up your car—haven't you, Mr. Smith?)

At last we've come to the realization that the Atlantic is just as narrow as a twelve bomber flight makes it—(You're doing eight hours a week at a report center aren't you, Mrs. Jones?) New taxes are making us think aren't they—and we're finding it increasingly difficult to do our marketing as we used to. (Sorry Mrs. Brown—no more canned dog food—in fact, Mrs. Brown, it's going to be a lot more than reaching for the can opener when dinner time approaches!) Are we getting discouraged about it? Are we beginning to crack—and feel that we can't "take it?" I don't think so.

There's a new song in America today—a song that is lifting up the hearts and spirit of every man, woman, and child from coast to coast—(yes, Mr. and Mrs. America—it's a children's war, too!). That song is not yet on paper—there are no lyrics which we can learn overnight—and there's no definite melody—but maybe its title is "WE CAN!—WE WILL—WE MUST!" If you've heard a famous symphony orchestra you know what we mean by "Orchestration" It's the complete and perfect blending of a large number of instruments of brass—wood—and strings with the result of supreme harmony. That's what we've seen and heard in America during the past year. We wish you could have heard all those sounds—we wish we could bring them to you in this column.

A few of them are coming back to us now—the whirr of the machines at the Lockheed plant in California—the subdued whistles of the convoys passing under the Golden Gate Bridge in San Francisco Bay—the rattle of the machinery in the canning centers along the Columbia River in Washington—the constant grinding of the huge threshing machines in the Kansas, Wisconsin and Dakota wheat fields—the din of a thousand and more machines in the Ford, Chrysler, and General Motors plant in and about Detroit—the cries of the beef auctioneers in Chicago's vast stock yards—the tramp of marching feet in Army camps—Naval and Marine stations—the screeching of thousands of planes diving—landing—taking off—and circling in America's Blue Heav-

(Continued on Page 7)

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STRAIGHT FROM THE SHOULDER

(Continued from Page 6)

ens from the four corners of this blessed land—the incessent hammering of three generations of wooden ship-builders along the Main Coast—the grinding inferno of riveters in the unbelievably vast ship yards at Fore River—close by the birthplaces of our two "Quincy" Presidents—and the sound of Cape Cod sirens calling hundreds of business men and women to their posts of duty—the duty that is training them constantly to give to the answer to the paper-hanger who would rule the world—an answer that recalls those words spoken by a great King whose brave people refused to be trampled on back in 1914.

King Albert of Belguim said "THEY SHALL NOT PASS"—"Papa" Joffre echoed those words—and a world was saved! But today we must do more than say THEY SHALL NOT PASS—every American must hear that song that is sweeping America—and learn its title (if such its title be) "WE CAN! WE WILL! WE MUST!"—that is the song which will put America—and with America—our courageous and long suffering Allies—on the OFFENSIVE!

No longer can we sit back and protect what we hold dear—from now on it is FORWARD MARCH to each and every objective! The annihilation of such vermin-breeding centers as Berlin and Tokyo—the rescue of romantic Rome from the insecure grasp of its musical comedy clown who for over two years has not dared to call his soul his own. Peace is in sight only when those headquarters of international vice are occupied by our own people singing the song that sweeps America today—when a group of gentlemen from Moscow, Pekin, London, and Washington—together with the representatives of our South and Central American allies—our soon-to-rise allies in the "conquered" countries of Europe—meet to send to a hangman's noose (especially designed) those who have dared to create a "new order" dreamed up in a nightmare of horror and stupidity!

Tomorrow—or maybe a week from tomorrow—you and you and you will return to your homes widely scattered about the U. S. A.—you will hear that song we've described—and you will join in it—maybe your houses will be a little less warm than last winter—and maybe the Lincoln or the Buick or the Chevrolet will be "up for the duration"—but you will join in that song which means Victory—for all that we have always—and MUST always hold to be the inalienable rights of every honest and decent man!

To borrow a few words from our coworker and old friend—R. F.

Until next year

E. S.

MONOMOY THEATRE

CHATHAM

August 26, 27, 28, 29

"KIND LADY"

by

EDWARD CHODOROV

Adapted from a Story by

Hugh Walpole

Produced by Mary B. Winslow — Directed by Anthony Brown

Evg. Curtain at 8:30 — Thursday Matinee 2:30

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MURIAL WILLIAMS

(Continued from Page 5)

then joined the cast of the sensational farce hit THREE MEN ON A HORSE, which occupied her for more than an entire season. Between Broadway engagements, which included such well-known plays as TIDE RISING, LORELEI, A PUNCH FOR JUDY, and ELMER THE GREAT, Miss Williams has appeared with the famous "Barnstormers" (one of America's oldest and most successful summer theatres — located in New Hampshire's White Mountains) and of course in Dennis, where the list of her appearances would occupy far more space than is available—but certainly Cape Cod theatregoers will recall her excellent performances in such Dennis hits as STAGE DOOR (with Madge Evans); SUSAN AND GOD (with Karen Morley); SPRINGTIME FOR HENRY (with Edward Everett Horton); SKYLARK (with Gertrude Lawrence); KISS THE BOYS GOODBYE (with Sally Eilers); PRIVATE LIVES (with Gertrude Lawrence); FUMED OAK (with Irene Castle); KIND LADY (with Grace George); GEORGE WASHINGTON SLEPT HERE (with Charles Butterworth); OLD ENGLISH (with C. Aubrey Smith); THE MAN WHO CAME TO DINNER (with Moss Hart); A KISS FOR CINDERELLA (with Luise Rainer and Ralph Forbes); BEHOLD WE LIVE (with Gertrude Lawrence); and this season in FALLEN ANGELS, THE CIRCLE, REBOUND, YOU CAN'T TAKE IT WITH YOU, JANE EYRE, and THE DUENNA. Certainly no other young actress in the theatre today can lay claim to having appeared with more outstanding stars than Miss Williams, who only with the past fortnight has been selected for a leading role in an important forthcoming motion picture. Perhaps history shall repeat itself and the name of Murial Williams shall be listed with other Cape Playhouse actresses—such as Bette Davis, Martha Scott, Julie Hayden, etc.—who have gone forth from Raymond Moore's Cape Playhouse to success and fame in far-off Hollywood.

LILI DAMITA

(Continued from Page 5)

husband Errol Flynn appeared a few years later, Following the success of RED HILLS Lili Damita went to Berlin—at that time the film center of Europe—where she appeared with great success in many German film hits—following which she was signed for important starring roles in the English film Studios—in and about London. It was in the latter city that Miss Damita attracted the attention of Sam Goldwyn, who was seeking an outstanding foreign star for his newly formed United Artists Company—and so Lili Damita was in Hollywood with such other stars as Mary Pickford, Douglas Fairbanks, and other "greats" of film history. Once established in America's film capitol Miss Damita has never slipped from her lofty perch at the top of America's screen favorites. No motion picture fan can quickly forget her brilliant performances in such screen hits as THE RESCUE (with Ronald Colman); ALL THE COCKEYED WORLD, THE BRIDGE OF SAN LUIS REY, THE QUEEN WAS IN THE PARLOR (made in London—with Jack Buchanan); and the prize winning Ernst Lubitsch film success THIS IS THE NIGHT (with Roland Young, Cary Grant and Charles Ruggles). To prove to her ever-growing public that she was as versatile as she was beautiful and talented, Miss Damita came to Broadway a few seasons ago, and made an overnight success (which turned into a long and successful run) with the late Jack Donahue in the smash musical hit SONS O' GUNS. This week the summer theatre welcomes Lili Damita into its ranks—for the first time—and Dennis, as well as all of Cape Cod, welcomes another brilliant Hollywood star—as well as her charming and lovable fourteen months old son—Sean Flynn—who may well bring to the screen or stage on some future date the combined talents of his brilliant Mother and talented Father.

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IN THE SHOPS

Well—we've just had our final "swing-around" of the shops—and if you're looking for a day of thrills—don't miss the almost countless "fall preview" showings at all of the smartest Hyannis shops! For instance the "Individual Gown Shop" at 547 Main Street, Hyannis, are featuring colorful wools in Jacket suits and one-piece dresses—as well as a choice selection of sports, afternoon, and evening gowns at most attractive prices. Speaking of "wools"—you must see the special "Autumn Fashion" show at C. Crawford Hollidge's—everything there now you'll find in the New York and Boston shops later—why not get ahead of your less fortunate friends? Don't plan to spend less than an hour at Abercrombie and Fitch—split your time evenly between their "sidewalk shop" and their "down the walk" shop! In the former you'll find a grand collection of fall models—including the absolute latest in hats and accessories—while in the latter you can't afford to miss the chance to pick out something in clothes or equipment for the husband or brother now in uniform!

We told you last week about the few remaining tweeds at The House of Tweed—well, Mrs. Stuart tells us we should have put it even more strongly—there really won't be any more of these marvelous materials until long after Peace arrives—so—even if you have a tweed ensemble ready for this fall—why not get the necessary yardage for another fall—yet to come! Have you seen Miriam Phillip's latest arrivals at Chez Madelaine? Many of them are from Hattie Carnegie—and in all the years Miriam has been here—she has never had such unsual and attractive models! Of course many of you have seen the breathtaking numbers Gertrude Lawrence and Murial Williams have worn at The Playhouse this season—far ahead of "official release—well they are still available—along with the new models that will intrique you—no end!

(Continued on Page 14)

DOTS AND DASHES!

There should be a Cape Playhouse Club in Hollywood! When you go down the list of stars who have appeared here in Dennis—and check up on where they are now—it's quite amazing how they've located more or less permanently in the Cinema Capitol! Basil Rathbone—first Cape Playhouse star—now one of filmland's most distinguished members . . . . Henry "Hank" Fonda (who made his first professional appearance here in Dennis) . . . . Bette Davis—still loyal to the theatre which gave her a chance (our weekly programs are mailed to her every Monday!) . . . . Lieutenant "Bob" Montgomery, U.S.N., who didn't forget to wire us—as in the past—on our opening night eight weeks ago . . . . Lloyd Nolan—once a Dennis "Juvenile"—and now one of Hollywood's most successful "Bad Men"—(pictorially speaking!) . . . Walter Abel—whose performance in the recent Cape Cinema screen hit "Holiday Inn" reminded local theatregoers of his several local appearances . . . . Mady Christians—who was signed by Raymond Moore for the 1933 production of "The Divine Drudge" (and for subsequent Broadway hits) before Hollywood "discovered" her . . . . Ilka Chase—now one of our most brilliant and brittle writers—who was still "stage-struck" in "The Bride The Sun Shone On"—in 1932 . . . . "Cissie" Loftus—who starred in "Criminal At Large" in 1933 . . . . Humphrey Bogart—a member of the 1933 resident company . . . . Lynn Overman—who contributed his delightful comedy talent to "Meet My Sister" (also in 1933) . . . . that grand "old timer" J. C. Nugent who made his Dennis debut in "Big-Hearted Herbert" (in 1934) . . . . the unforgetable and memorable visit of the divine Maude Adams in the same season in "Twelfth Night" . . . . Ina Claire's first local visit in "Ode To Liberty" (the same season) . . . . Roland Young breaking all previous records in the farce hit "All Bow Down" . . . . the same season bringing us Jane Cowl—for her first visit in

(Continued on Page 13)

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I HEAR THAT——

Five years ago last June we arrived in Dennis—complete with a brand new Royal portable—and a desire to see what makes a Summer Theatre "go 'round"—and a persistent curiosity regarding Cape Cod—and everyone who lives here! If we live to be a hundred and two we're dead sure that the past five summers will remain the happiest in our memory. Right now it looks as though we won't be back for sometime to come. We have every hope that The Playhouse will be running next year—and that someone else will bring a portable and the same inquisitiveness—but from the look of things we'll probably take our Royal into other fields—fields and hills where the actors aren't really acting at all—where the show will go on night and day—with no intermissions and where the actors won't have much idea of the plot—but will only know that the play will have a happy ending! If that's our next "beat"—and this program is still in Rudy's hands next summer—we'll try and send along a few "I hear That's" providing the distances aren't too great and the censors let them through!

It's a grand thrill to sit here today though—and let our mind wander back over those five years—to the first day we asked "Ray" Moore if there was a spot in the organization for us—and the very next morning we batted out five hundred words on his recently imported collection of tropical birds—including that disagreeable White Cockatoo that swore at the Restaurant patrons—and then—tiring of his job of official greeter on the Restaurant porch—plucked out all his feathers and was sent to the Boston Zoo in disgrace!

We remember meeting our first train at Yarmouth—fully equipped with our shiny new camera—and snapping at least twenty pictures of lovely Mary Brian—and the always charming and witty June Walker—Phil Huston was there, too—as were Margaret Wycherly, Otto Hulett, Forrest Orr, Murial Williams (her first arrival) and "Al" Gazverde—the real "veteran" of them all. What a grand season that was in '38. Jane Cowl, Sylvia Sidney, Fred Stone, Phil Baker, Madge Evans, Elissa Landi, Karen Morley, Ina Claire, and Jean Muir—in addition to the swell permanent company we named above!

We could write a goodly paragraph about every one of them—and about the equally grand stars who have followed in 1939, 1940, 1941 and 1942—but elsewhere in this program they're listed—along with the plays they gave us—performances that will live forever in our theatrical memory! Of course incidents pop up here and there along "Reminiscent

(Continued on Page 12)

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THE CAPE PLAYHOUSE

America's Most Famous Summer Theatre

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Evenings at 7:45, Matinees Wednesday and Friday at 2:15
All seats reserved. No Sunday performances.
Prices: Evening 55c to $2.75; Matinee 55c to $2.20 (tax included).
Box Office open from 9:30 A.M. to 10 P.M. daily except Sunday.
Ticket reservations will be held until 6:45 evenings, 1:00 matinees.

Week Beginning Monday Evening, August 24th, 1942

THE CAPE PLAYHOUSE

presents

"THE PHILADELPHIA STORY"

A Comedy by Philip Barry

with

MURIAL WILLIAMS

and

LILI DAMITA

Staged by ARTHUR SIRCOM **Settings by EUGENE FITSCH**

CAST (in order of appearance)

Tracy Lord	MURIAL WILLIAMS
Dinah Lord	JEAN ASHWORTH
Margaret Lord	CORA WITHERSPOON
Alexander (Sandy) Lord	ALEXANDER CLARK
Thomas	RICHARD DeMOTT
William (Uncle Willie) Lord	EDWARD HARVEY
Elizabeth (Liz) Imbrie	LILI DAMITA
Macaulay (Mike) Connor	RICHARD KENDRICK
George Kittredge	CLEDGE ROBERTS
O. K. Dexter Haven	HARRY ELLERBE
Seth Lord	OTTO HULETT
Elsie	LESLIE PAUL
Mac	EDWIN BILTCLIFFE
May	MARSHA HAMILTON

The action of the play takes place in the course of twenty-four hours at the Seth Lord's house in the country near Philadelphia.

The time is late June of the present year.

ACT ONE

The Sitting-Room. Late morning, Friday.

ACT TWO

Scene 1. The Porch. Late evening, Friday.
Scene 2. The Porch. Early morning, Saturday.

ACT THREE

The Sitting-Room. Late morning, Saturday.

The Cape Playhouse acknowledges with many thanks for properties loaned: Mrs. McDowell Hosley, of Dennis; Mrs. Edmund P. Cassell of Dennis; Mrs. Charles Minot Hayden of Dennis; "The Packet", Brewster; The Colonial Candle Company of Hyannis; Stone's Antiques, Hyannis; and "By-Path" Antiques, Dennis.

Miss Williams' clothes by Chez Madelaine, of Boston and Hyannis, except for her first act suit which is by The House of Tweed of Boston and Hyannis. Her hat by Susanne of Hyannis.

WELL DONE!

The Cape Playhouse management wishes to take this opportunity to thank the members of our staff who have well earned these words of praise—"Well Done"! Many of this year's staff were in Dennis for the first time—and it has been most gratifying to have watched them adjust themselves to the somewhat difficult and complex work which a Summer Theatre must accomplish within a few short weeks. Others returned to The Playhouse for—"just another season"—but it has been a difficult season for all—working under handicaps and local regulations which would have discouraged all the most hardiest and most enthusiastic. For example, moving scenery in and out of The Playhouse and across the field to the Scene Shop at midnight without even a flashlight as an aid—is not the easiest job!

To Miss Gretchen Long and Mr. Charles Greenberg of our Box Office go our sincere thanks for their courteous and efficient work—appreciated, we can assure them from the comments we have received, by the patrons whom they have served. To Miss Selma Eastman and Miss Wyland of our Business Office our thanks and appreciation for their loyal and invaluable assistance. To Miss Lynda Nelson and Mr. Edwin Biltcliffe of our Press Department go our congratulations for the excellent results they obtained in their first season in this highly specialized field. To Cledge and Laura Roberts, Francis Hart, 3rd, Eunice Lee and their assistants our assurance that not before in our memory has The Playhouse had a more smoothly functioning backstage force. To Henry Linck and his able assistant Walter Handy our oft repeated expressions of amazement at the miracles of lighting which they appear to create on a moment's notice—and which add so greatly—as do their remarkable sound effects—to the success of our productions. To Albert Gazverde, his first assistant Robert Tinkham, and their hardworking and talented volunteer helpers our congratulations on their able and speedy execution of Eugene Fitsch's wonderful sets. To our Ushers, Utility men and our Gardeners—Charles Cranshaw and Frank Walker—our thanks and assurance that 1943 may well see us all together again—at least that is our most sincere hope!

Once again—to all who have worked with us in a season which many never thought would come to pass, but one which has in great measure due to the spirit of determination which has imbued the entire Playhouse organization—

WELL DONE!

I HEAR THAT——

(Continued from Page 10)

Road"—the time Sylvia Sidney's dachshund had its dignified and extremely long tail broken by a falling "prop"—and we were routed out of bed at 5:30 a.m. to apply splints!—Ina Claire's insistence on flying to New York and back the same day—because no one else could wave her hair except Mrs. Hoosit—listening to baseball broadcasts with Ethel Barrymore—The Giant's Number One fan!—watching every performance of "Springtime For Henry" and laughing more at each of the antics of "Eddie" Horton—"Gee" Lawrence's arrival for "Skylark"—and her first Summer Theatre engagement—chasing all over Cape Cod with Joe E. Brown—to every baseball game, Police and Fire Department dances, Boys' Camps, etc. and etc.!—receiving assignments from seventeen papers and five magazines for pictures of "Jinx" Falkenberg—and taking thirty-two rolls of her (considerable "glory"—but distinct financial loss)!—Moss Hart's debut as an actor—Paul Robeson's incomparably marvelous performance in "Emperor Jones"—we could go on—but time and space are limited now.

Several things stand out in our minds—first—the tragic loss of "Ray" Moore two years ago last spring—a loss beyond description to The Playhouse—The Cinema—and all of the Cape—as well as to the entire theatrical world—and a keen and sorrowful personal loss as well. Second—the consistent brilliance of Arthur Sircom's directorial work ever since we first saw a Playhouse production. Third—"Gene" Fitsch's continuous parade of attractive and, at times, dazzling sets. The applause which has greeted these nightly for many seasons has been richly deserved, and are a tribute to "Gene's" artistry and to the wizardry of "Al" Gazverde and his corps of assistants who build them within a few short days.

It's always hard to say "Goodbye"

(Continued on Page 15)

Eat at the Sea Shore

Bill Cox's Sea Grill

Sea Food a Specialty

Dinners 60c up

Bay View Street Hyannis Park

DOTS AND DASHES

(Continued from Page 9)

"Romance"—as well as Ethel Barrymore's local premiere in "The Constant Wife" . . . . and then in 1937 attractive young Martha Scott debuted in "The Petrified Forest" (opposite "Phil" Holmes, whose recent R.C.A.F. death shocked his thousands of friends—many of them living here on Cape Cod) . . . . that same season brought us lovely Julie Haydon and Uta Hagen—both of whom scored personal triumphs on Broadway only a few weeks later.

Well—it's a long list isn't it—and well might many of those we have mentioned start a "We Remember Dennis" Club out there where the oranges make the Florida product look pale—and there is no weather—only climate! But to all those we have mentioned—let us send our sincere wishes for even greater success—all of which we know you deserve—but please—if you want to have a change—and discover that rain, fog, and sunshine can blend—without causing an upheaval in the Chamber of Commerce—won't you drop in on us one day—here in Dennis, Cape Cod—where you once had a lot of fun—and recapture all the spirit of gayety and hard work which you combined so successfully before you started worrying about "Oscars"?

For the awards which you all have won—our sincere congratulations—and for the credits which you have bestowed upon your theatrical "birthplace" go our heartfelt thanks—please come home soon—and see how we have improved the dressing rooms—added more space backstage—enlarged the gardens—and, above all—instilled into the minds of the youngsters who hold the jobs you once held—the thought that only sincere devotion to the job at hand—and a striving for perfection will give them what you have received—success and the admiration of those who "knew you when"!

R. F.

RING OUT!

THE 1942 SEASON with your "BON VOYAGE!" to GERTRUDE LAWRENCE

and her branch of

THE AMERICAN THEATRE WING WAR RELIEF, INC.

GARDEN PARTY

Friday, Aug. 28th

4 - 7 p. m.

following the Cape Playhouse matinee performance of "THE PHILADELPHIA STORY"

ADMISSION—A BOOK OR GAME FOR "THE MOBILE BOOK AND GAME SHOP" FOR CAPE COD OUTPOSTS DURING THE WINTER OF 1942-1943!

Tel. Dennis 89 Mrs. Marion T. Baker

THE RED JACKET

GUEST HOUSE

Box 375 Dennis, Mass.

From Route 6 near Playhouse take Corporation Road to Whig Street. Three minutes to Beach. Quarter mile to Theatre and Cinema.

SOUTHWARD INN

ORLEANS. CAPE COD

Open Year Round

Recommended by Duncan Hines
"Adventures in Good Eating"
Cocktail Lounge

BON VOYAGE!

GERTRUDE LAWRENCE!

With her departure from Cape Cod to begin rehearsals for her winter tour of "Lady In The Dark" a short time away—neighbors, co-workers, and many other Cape Cod friends and admirers will join together in the gardens of The Cape Cinema next Friday afternoon, August 28th, to give Gertrude Lawrence a "Bon Voyage" party. All Cape Playhouse patrons are cordially invited to attend. In keeping with Miss Lawrence's wishes the informal party will play a most important part in the season's activities of The Gertrude Lawrence Branch of The American Theatre Wing War Relief, Inc. The idea is a novel and most worthwhile one which aims directly at local needs.

Admission to the "Bon Voyage" affair requires that each guest bring either a book or a game. The books and games thus collected will form the nucleus of the supply for a Mobile Library and Game Shop which will cover all Cape Cod outposts of our Armed Forces. At least once each fortnight during the long winter ahead this Unit will visit each outpost and supply the men stationed in these bleak and hazardous posts with books and games—naturally without any charge—with which to while away many lonely and uncomfortable hours.

Won't you all contribute to this wonderful cause—and at the same time wish a happy and prosperous "Bon Voyage" to Gertrude Lawrence?

IN THE SHOPS

(Continued from Page 9)

It's not too late to "get in under the wire" on those comfortable and always convenient "Panaljo" and "Cobbler" shoes featured by Leen's—we never can thank them enough for the divine foot comfort they've given us during the past few months—and do remember there will be a definite restriction in footwear models in the near future—so why wait until too late?

We must close with a few words of "Thanks" to the many shops we have visited during the past few weeks—for their always welcome manner—and their ever sincere note of welcome when we drop by. It's been a difficult season for most of them—we know—but they've kept their chins up—and their warmest welcomes always ready—with such a spirit can we forsee a season of closed doors in 1943? Never! So—we can honestly say—

See you—next year!

L. N.

CAPE CINEMA

On Route 6 — "Low-Beam" Highway — Phone 152

STARTS WEDNESDAY, AUGUST 26
FOR ONE WEEK

"TALES OF MANHATTAN"

Presenting the Adventures of a Tailcoat
with 9 Stars and 28 Featured Players

including

CHARLES BOYER — RITA HAYWORTH
GINGER ROGERS — HENRY FONDA
CHARLES LAUGHTON — EDW. G. ROBINSON
PAUL ROBESON - ETHEL WATERS - EDDIE (Rochester) ANDERSON

3 Shows Daily — 3:00 — 7:30 — 9:30

TALES OF MANHATTAN NEXT FOR THE CINEMA

Starts Thursday, August 27th

With the greatest galaxy of famous stars ever assembled for one individual motion picture, "Tales of Manhattan" opens Thursday, August 27, for one week at The Cape Cinema, Dennis . . . now on the "low-beam" highway Route 6.

The plot in itself is most unique in that it concerns the adventure of one full-dress tail coat that starts out on a philandering matinee idol and ends up—after being a source of trouble to each consecutive owner . . . as a scare-crow in a cropper's field.

Actually this is one of those plots, of a story within a story . . . only this time . . . . it is six stories within ONE story, and presents an interesting turn in the making of motion pictures. It is a collection of six plays with six different casts (each cast made up of Hollywood's biggest names). Each story is so perfectly handled and dovetailed to flow into one another so that the feeling of any break never occurs or any uneveness develop.

On the slender thread of a dress-coat, the story opens on a tragic note with Charles Boyer, Rita Hayworth and Thomias Mitchell; then it goes into light sophisticated comedy, taking in Cesar Romero, Henry Fonda, Ginger Rogers, and Gail Patrick; from there it goes to drama with a comedy relief placing Charles Laughton in the spotlight with Elsa Lanchester; hence to drama again with Edward G. Robinson, James Gleason and George Sanders; back again to J. Carol Naish as a robber who accidentally throws away the money that is the fruit of his crime so that it falls to a Negro village where it is distributed by Paul Robeson, Ethel Waters and Eddie (Rochester) Anderson with comedy, joy and religious fervor.

With all entertainment possible, and appeal for all, "Tales of Manhattan" with a cast as mighty as the City itself provides summer entertainment at peak form, and in a truly original and unique way. You'll admit its clever! and Life magazine agreed. See it at The Cinema FIRST.

DUMONT'S PHARMACY
"Freddie" Dumont, Prop.
YOUR NYAL DRUG STORE
PRESCRIPTION SPECIALISTS
Home Cooked Foods
Depot Square Tel. 210 Hyannis

"I HEAR THAT——"

(Continued from Page 12)

when this week of the season rolls around —this year it's doubly hard—for we can't write "Until Next Year"—with the same optimistic spirit as we have for four seasons past. It's always tough to pound out these last few lines—to say "Thanks" to all of you who have been so generous with your letters and your criticisms and suggestions for this column—to take leave of the countless friends we made a few years back and look forward to seeing at this place and that as we make our daily and sometimes nightly rounds—to see who's doing what, where! Take this message will you? Keep the Cape going 'till we get back won't you? It's the grandest spot in all the world—its people are the straightest—and the most sincere you and I will ever meet—its beaches—its gardens—its cranberry bogs —its woods and its fields are worth fighting for—and every day we know at least one more son of Cape Cod goes to sea—to shoulder his rifle and do his part to save Cape Cod and the rest of a decent world. Pray God—each and everyone comes back.

Well, Rudy—you're right there aren't you—with the same snapping of your fingers for this last page of copy—and the last it is for awhile—but keep the press running boy—and when I DO come back I'll try to be on time—for once with this copy!

BANG—the deadline—

Until Peace—

R. F.

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The Cape Playhouse Records

Here is a listing of playhouse productions from the first year to the present:

1927

THE GUARDSMAN — Basil Rathbone, Violet Kemble Cooper.

PETER IBBETSON—Basil Rathbone, Janet Beecher, Violet Kemble Cooper.

THE GRAND DUCHESS AND THE WAITER—Basil Rathbone, Violet Kemble Cooper.

OUTWARD BOUND—Basil Rathbone, Violet Kemble Cooper, Hilda Spong.

MEET THE WIFE—Janet Beecher.

MAN OF DESTINY—Michael Strange.

CRADLE SNATCHERS—Janet Beecher, Olive Wyndham.

SOLOMON'S GLORY—Dwight Frye.

THE DUCHESS DECIDES — Janet Beecher, Katherine Standing.

1928

THE BRIDE—Peggy Wood, Minor Watson, Leonard Mudie.

THE BARKER—Minor Watson, Henry Fonda (first professional appearance).

CANDIDA — Peggy Wood, Romney Brent, Minor Watson.

APPLESAUCE—Minor Watson, Leonard Mudie.

MR. PIM PASSES BY—Laura Hope Crews, Minor Watson, Bette Davis (first professional appearance).

THE SILVER CORD — Robert Montgomery (the play which gave him a start in the movies), Laura Hope Crews, Elizabeth Risdon.

CAPTAIN APPLEJACK—Robert Montgomery, Leonard Mudie.

CLARENCE—Robert Montgomery, Elizabeth Allen.

1929

ON APPROVAL — Helen Freeman, Leonard Mudie.

THE GREAT ADVENTURE — Janet Beecher, Bette Davis.

THE PATSY—Bette Davis.

JUST SUPPOSE—Bette Davis.

GRUMPY—Bette Davis, Corbet Morris.

THE DOVER ROAD—Bette Davis.

CAPE COD FOLLIES—Bette Davis, Margaret Hamilton (first professional appearance). Follies played two weeks.

ROMEO AND JULIET—Lloyd Nolan, Elliot Cabot, Edith Barrett.

YOU NEVER CAN TELL—Lloyd Nolan, Bette Davis.

1930

ENTER MADAME — Alice Brady, Spring Byington, Romney Brent, Bette Davis.

THE CONSTANT WIFE — Chrystal Herne, Spring Byington, Bette Davis.

BROKEN DISHES—Bette Davis, Spring Byington, Lloyd Nolan.

MICHAEL AND MARY—Henry Hull, Edith Barrett, Bette Davis, Romney Brent.

ROAD TO ROME—Alice Brady, Pedro de Cordoba.

MARY ROSE—Henry Hull, Edith Barrett. On the same bill, GREAT MOMENTS, Spring Byington, Bette Davis.

THE ROYAL FAMILY — Chrystal Herne, Spring Byington, Lloyd Nolan, Bette Davis, Romney Brent.

DEVIL'S DISCIPLE—Tom Powers.

SHIP SHAPES—Musical comedy, played two weeks.

1931

MRS. MOONLIGHT—Edith Barrett, Sir Guy Standing, Lloyd Nolan, Leo G. Carroll.

TEA FOR THREE—Arthur Byron, Spring Byington.

THE ANIMAL KINGDOM — Walter Abel, Frances Fuller, William Harrigan.

THE SECOND MAN—Earle Larimore, Donald MacDonald, Muriel Kirkland.

THE LAST OF MRS. CHENEY—Chrystal Herne, Muriel Kirkland, Earle Larimore.

STRANGE INTERLUDE—Judith Anderson, Tom Powers.

LADIES OF CREATION — Chrystal Herne, Spring Byington.

THE FIRST MRS. FRASER—Grace George, Jay Fassett, Walter Kingsford.

JEALOUSY—Violet Heming, Tom Powers.

LET US BE GAY — Violet Heming, Barry O'Neill, Spring Byington, Leo G. Carroll.

A GOLDEN CINDERELLA — Grace George.

1932

HOLIDAY — Edith Barrett, William Harrigan, Drue Leighton, Spring Byington, Dudley Hawley.

THE CAT AND THE CANARY—Spring Byington, Dudley Hawley.

THE BRIDE THE SUN SHINES ON—Ruth Gordon, Earle Larimore, Ilka Chase.

THE VINEGAR TREE—Drue Leighton, Tom Powers, Spring Byington.

WHEN LADIES MEET—Janet Beecher, Rose Hobart, Walter Abel, Spring Byington.

THERE'S ALWAYS JULIET—Violet Heming, Tom Powers.

THE LEFT BANK—Katherine Alexander, Donald MacDonald, Horace Braham.

THE CHURCH MOUSE—Ruth Gordon, Earle Larimore.

WHO'LL TAKE PAPA—Cynthia Latham.

1933

THE DIVINE DRUDGE—Mady Chris-

(Continued on Page 17)

THE PLAYHOUSE RECORD

(Continued from Page 16)

tians, Sam Jaffe, Tamara Geva, Walter Gilbert.

CRIMINAL AT LARGE—Cissie Loftus, Lumsden Hare, Dudley Hawley.

BEWARE OF THE BULL—Hal Skelly, Lynn Overman.

TOURISTS ACCOMMODATED—Josephine Hull, William Ingersoll, Humphrey Bogart.

WHAT EVERY WOMAN KNOWS—Edith Barrett.

MEET MY SISTER—Lynn Overman, Bettina Hall.

SURVIVAL—Bert Lytell, Frank Shannon.

THE LATE CHRISTOPHER BEAN—Ruth Hammond.

TALENT — Edith Barrett, Paul McGrath.

1934

THE PURSUIT OF HAPPINESS—Percy Kilbride.

HER MASTER'S VOICE — Florence Reed, Donald MacDonald.

THE LEGEND OF LEANORA—Grace George.

CANDLE-LIGHT—Eugenie Leontovich, Ernest Glendinning.

AUTUMN CROCUS—Rollo Peters, Mabel Taliaferro.

THE SHINING HOUR—Margalo Gilmore, Rollo Peters.

BIG-HEARTED HERBERT—J. C. Nugent.

TWELFTH NIGHT—Maude Adams.

ROUND TRIP—Katherine Emery, Ann Revere.

1935

IT'S A WISE CHILD—Eda Heineman, Forrest Orr, Flora Campbell.

ACCENT ON YOUTH—Donald Brian, Tamara Geva, Philip Huston.

FLY AWAY HOME—Donald Brian, Flora Sargent.

ODE TO LIBERTY—Ina Claire, Nicholas Joy, Paul McGrath.

ALL BOW DOWN—Roland Young, Mary Philips, Cora Witherspoon.

SATURDAY'S CHILDREN—Ruth Gordon, Ruth Hammond, Donald MacDonald.

THE CONSTANT WIFE—Ethel Barrymore, Walter Gilbert.

ROMANCE—Jane Cowl, McKay Morris.

AH, WILDERNESS—J. C. Nugent.

1936

THE PLAYHOUSE RECORD—2

THE SONG AND DANCE MAN—Donald Brian.

SPRING DANCE—Imogene Coca, Ruth Matteson, Philip Ober.

THREE MEN ON A HORSE—Jack Sheehan, Richard Carlson, Muriel Campbell.

THE NIGHT OF JANUARY 16—Arthur Pierson, Ruth Matteson.

THE TAMING OF THE SHREW—Peggy Wood, Rollo Peters.

THE MIKADO—Forrest Huff.

THE OLD MAID—Beth Merrill.

CAMILLE—Eva Le Gallienne.

LIBEL—Brandon Peters, Katharine Warren.

CO-RESPONDENT UNKNOWN—Peggy Conklin, James Rennie.

1937

CALLING ALL MEN—Imogene Coca, Catherine Doucet.

MARRIAGE ROYAL—Margaret Anglin, Tamara Geva, Martha Scott.

TONIGHT AT 8:30 — Doris Nolan, Philip Huston.

THE PETRIFIED FOREST—Phillips Holmes, Martha Scott.

DOUBLE DOOR—Mary Morris, Anne Revere.

ACCIDENTAL FAMILY—Julie Haydon, Evelyn Varden, Walter Greaza.

WESTERN UNION, PLEASE—Percy Kilbride, Evelyn Varden, Philip Huston, Martha Scott, Dudley Hawley.

DAMN DEBORAH—Gertrude Michael, Philip Huston, Martha Scott.

HAMLET—Eva Le Gallienne, Uta Hagen.

NEW FACES OF 1937—Erika Mann, Michael Loring.

1938

HONEY—Mary Brian, June Walker, Margaret Wycherly.

THE ROAD TO ROME—Jane Cowl.

PYGMALION—Sylvia Sidney, Philip Huston, June Walker, George Graham.

LIGHTNIN'—Fred Stone.

IDIOT'S DELIGHT—Phil Baker, Muriel Hutchinson, Jose Ruben.

STAGE DOOR—Madge Evans.

THE LADY HAS A HEART—Elissa Landi, Arnold Korff.

SUSAN AND GOD—Karen Morley.

ONCE IS ENOUGH—Ina Claire.

FRENCH WITHOUT TEARS—Jean Muir, Mary Brian, Don Terry.

1939

MERTON OF THE MOVIES—June Walker, O. Z. Whitehead, Don Terry.

A SUCCESSFUL CALAMITY—Walter Hampden, Kitty Carlisle.

WHITE OAKS—Ethel Barrymore.

SPRINGTIME FOR HENRY—Edward Everett Horton, Martha Scott, Murial Williams.

OUR TOWN—Thornton Wilder, Martha Scott.

EASY VIRTUE—Jane Cowl.

BRIEF MOMENT — Glenda Farrell, Douglass Montgomery.

SKYLARK—Gertrude Lawrence.

KISS THE BOYS GOODBYE—Sally Eilers.

(Continued on Page 18)

THE PLAYHOUSE RECORD

(Continued from Page 17)

1940

PRIVATE LIVES—Gertrude Lawrence.
THE HOTTENTOT—Arthur Treacher.
BIOGRAPHY—Cornelia Otis Skinner.
SHADOW PLAY—Irene Castle. (Preceded by FUMED OAK).
ELMER THE GREAT—Joe E. Brown.
OUR BETTERS — Constance Collier, and Frances Farmer.
TOMORROW AND TOMORROW — Ruth Chatterton.
THE SECOND MRS. TANQUERAY—Tallulah Bankhead.
KIND LADY—Grace George.
MARY, MARY, QUITE CONTRARY—Eva Le Gallienne.

1941

GEORGE WASHINGTON SLEPT HERE—Charles Butterworth, Jinx Falkenburg.
OLD ENGLISH—C. Aubrey Smith, Jinx Falkenburg.
THE MAN WHO CAME TO DINNER—Moss Hart, Doris Nolan.
CURTAIN GOING UP!—Constance Collier, Violet Heming, Gloria Stuart.
THE EMPEROR JONES—Paul Robeson.
OLD ACQUAINTANCE—Jane Cowl, Peggy Wood.
A KISS FOR CINDERELLA—Luise Rainer, Ralph Forbes, Reginald Mason.
BEHOLD WE LIVE—Gertrude Lawrence and Philip Merivale.
MEET THE WIFE—Mary Boland.
HER CARDBOARD LOVER—Tallulah Bankhead.

1942

THE CIRCLE—Fritzi Scheff and Karen Morley.
REBOUND—Ruth Chatterton and Ralph Forbes.
YOU CAN'T TAKE IT WITH YOU—Fred Stone and Paula Stone.
THE DUENNA—Jimmy Savo, Dorothy Sands. Tamara, Arthur Sircom and Andzia Kuzak.
FALLEN ANGELS—Gertrude Lawrence and Murial Williams.
JANE EYRE—Sylvia Sidney and Luther Adler.
THE BAT—Dorothy Sands and Cora Witherspoon.
THE PHILADELPHIA STORY—Murial Williams and Lili Damita.

OUR "OSCAR" AWARDS

With apologies to Hollywood's "Academy Awards" the Editorial Staff of this program hereby announce their "Oscar Awards" for the 1942 Playhouse season—awards for services rendered which we feel should receive special recognition.

"Ladies First"!—and so our first "Oscar" to Laura Roberts—active and charming head of the Property Department—whose skill, industry, and excellent taste in decorating this season's sets—searching out the authentic furniture, paintings, and hundreds of other items resulted, in our opinion, in an all-time "high" in Playhouse history.

Our next "Oscar" to Manager John H. Potter—for his able and smooth handling of our Sunday evening dress rehearsals—at which more than 2500 members of our Armed Forces were guests. The job of distributing tickets equally between the various branches of the service, arranging for transportation, and keeping everybody happy was one which called for executive ability, tact, and hard work—but "Jack" took it in his stride and we add our congratulations to those he received from the officers and men and The Gertrude Lawrence Branch of The American Theatre Wing, under whose sponsorship the Sunday evening parties were held.

Our other "Oscar" to Musical Director and Public Relations Director Edwin Biltcliffe, who donated his own time to handling such important events as The Russian War Relief Benefit, visits of Cape Playhouse stars to Cape Cod Outposts, and to hospitals, camps, etc. Mr. Biltcliffe also gave much time appearing as accompanist to Gertrude Lawrence, Fritzi Scheff and others who donated their talents towards the entertainment of our Armed Forces.

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AND ANNUITIES

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FRANK G. THACHER
ROBERT G. DOWLING

AN IMPORTANT MESSAGE REGARDING YOUR 1943 SUBSCRIPTION

With the general uncertainty which faces everyone of us we cannot give much concrete thought to the summer of 1943. Naturally The Cape Playhouse management hope that this theatre will continue its unbroken record of sixteen seasons next year, and every attempt, within the bounds of reason and patriotism will be directed towards that end. The management does not feel, however, that a drive for season subscriptions is justified at this time.

For those of our subscribers who share our hope that next summer will see The Playhouse in operation subscription blanks are available at the Box Office. No deposit is required in order to hold your regular seats for a possible 1943 season. We hope that many of you will fill out these applications.

It is the intention of the management to hold all 1942 season reservations until definite plans are made for another year. When such plans are made all 1942 subscribers will be advised at their "Winter" address in our records. May we urge you to make sure that we have your correct address. Miss Gretchen Long, Subscription Secretary, will be in the Box Office during all performances this week, and will be glad to help you in any way.

Once again may we express our sincere gratitude to our subscribers for their loyal, unwavering and valued support during this and other seasons.

The Cape Playhouse Management

Cap'n Grey's Inn
and
Carriage House Bar

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Table d'hote luncheons, attractively priced—$1.10 to $1.30
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EXCLUSIVE GIFTS, PERSONALLY RECEIVED FROM CHINA

After Theatre Bar Lunch Served Weeknights
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